



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

NOVEMBER/DECEMBER '94

THE LUSH LIFE

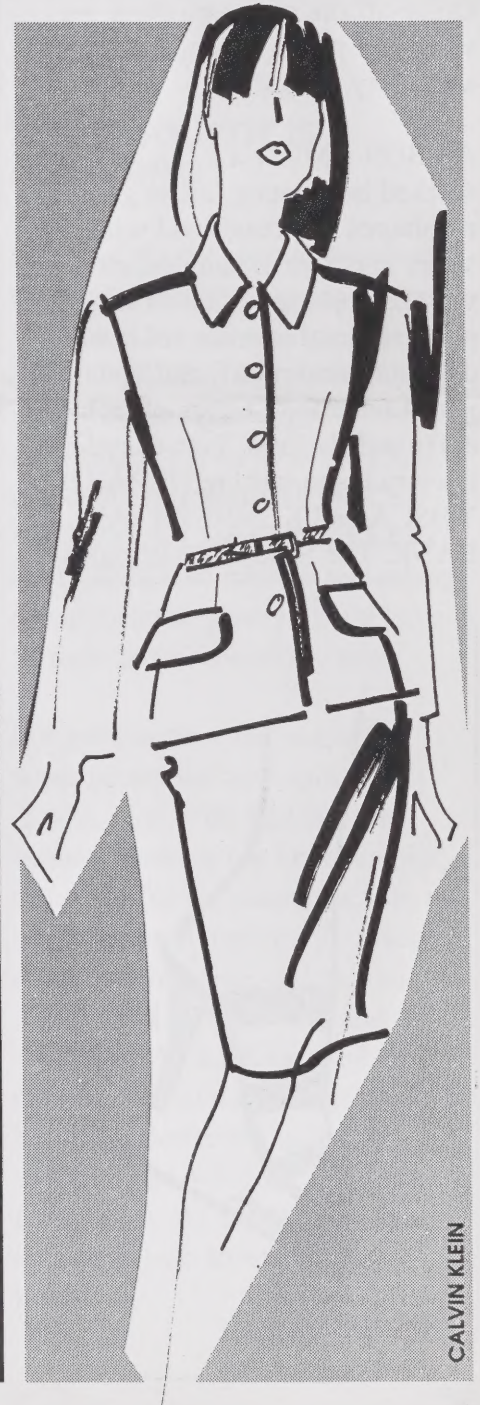
For Spring/Summer '95, New York designers turn on the glamour. Inspired by the '40s & '50s, "Hollywood" sirens, retro-influenced pieces show up in every collection for both day and evening. The silhouette is well-defined, as seaming and corseting accentuates the waistline. The "new length" is heralded, as skirt lengths reach, and often cover, the knees. Fabrics are lush in soft satins, lightweight cashmeres, and rustling taffetas. Color explodes in fanciful prints with florals and polka dots at the forefront, and all shades of pink,

from powder to fuchsia.

COLOR IS BACK

"Think pink" was the battle cry throughout many of the collections. BILL BLASS shows a myriad of groupings, from pink short sleeved tweed suits to pink and white cocktail dresses in silk faille. At RALPH LAUREN, pink combines with black or white for sophisticated day suits and is covered with sequins on satin pajama pants for evening. STEVEN STOLMAN's favorite shade is carnation pink for taffeta

continued on page 3



LADYLIKE POSTURING

SPRING '95 ACCESSORIES

With RTW taking on a more feminine, polished image, accessories are following suit. Designers are paying tribute to a nostalgic past, with Audrey Hepburn, Grace Kelly, and Jackie Kennedy Onassis as their recurrent inspirations. Color becomes the main direction for Spring. Densely saturated brights and pastels are

key, and layering colors fearlessly is what counts. Black and white, particularly in high shine materials, take on a new life.

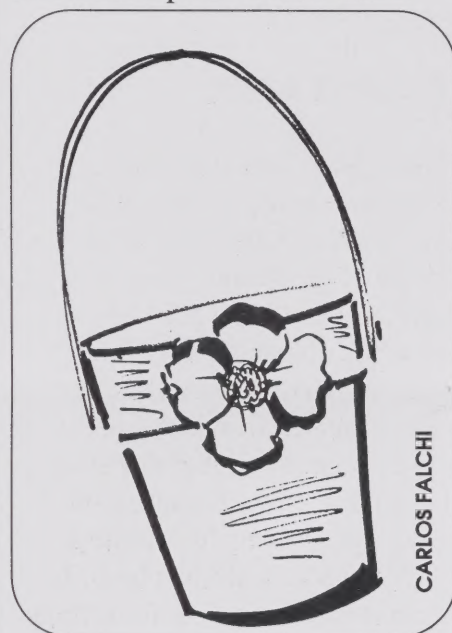
The must have accessory is the narrow belt. Boxy structured handbags and clutches replace the softer shoulder bag, and witty eye-catching constructed hats are topping it all off. Jewelry plays up retro looking pins and bracelets. Pastels, Lucite, silver, and

continued on page 2

enamels are important. In footwear, glamour is definitely back. Stilettos and strappy sandals, especially in vivid patent or clear plastic, are hot. For those without access to limos, there are comfortable blunt toed Mary Janes, moccasins and gutsy city sandals in a variety of materials, from nubuck to calf. The well-turned leg is encased in pastel fishnet hose, sexy thigh highs, lacy retro looks, and subtle tinted sheers.

On or off the runways, these are some of Spring '95s outstanding accessory looks:

At BEN AMUN it's Lucite, worked into young, clean geometric shapes and combined with silver in chokers, bangles, etc. A vintage approach is taken with pink hand cut crystals set in a delicate floral motif, and updated with Lucite for a series of refined cuffs and chokers. Two excellent jewelry resources are GERARD YOSCA and KENNETH JAY LANE. The former has luscious



perfect for fashion's ladylike dresses. At GHOST, a lychee colored patchwork satin, backless bias sheath is set off by long crystal fringe earrings (ERICKSON BEAMON). Slightly hippie, is a cobalt lace crop top worn over a mosaic chiffon dress and trousers. This takes an ethnic inspired gold medallion necklace. Simple gold hoops accent NEIL BIEFF's yellow matte jersey dress and black sequined silk organza jacket. DEJA VU offers a carefully edited collection of '30s through '60s jewelry. Outstanding are the golden Venetian foil beads flecked with shimmering colored highlights. Long crystal lariats

hinged enamel bangles in mouthwatering pastels, important button earrings and glass bead necklaces. The latter does an outstanding rock crystal/gold/rhinestone cross pin, and pearl or gold studded nautilus shell earrings. After dark, the pearl necklace with crystal rondels ending in a cascade of smaller pearls is a magnificent piece. MARGARET ELLIS shows white and pale pink freshwater pearls on a delicate silver wire necklace. CAROLEE does a classic white, multistrand pearl choker that is



with pearl stations are slung across crinkle chiffon "deco" dresses in olive, rose, and powder at HUBERT FRANCO. For day, there are casual raffia lariats tied around the neck, and edged with natural wood beads. These are worn with his sand screen shift dress, and a wheat screen tee and haze twill hip buttoned miniskirt. (MARINELLA LA PIETRA and RICARDO MOLAST).

Milliners are introducing whimsy, lightness of construction, and vivid colors. In KANGOL's young and casual range, cotton knits and soft silk hats are new. On the formal side, shot satin and fine slubbed "stardust" introduce a touch of luster for special occasions. This season, PATRICIA UNDERWOOD's signature paglina straw combines with a shiny starbright straw. Pink and butter are the color highlights in a pastel spectrum. An elegant group of horsehair straws with stripe detail, inspired by fine suiting, come in classic colors. Her black stovepipe with up-

continued on page 4



"THE LUSH LIFE" continued from page 1
coats and wool jersey dresses. He
pairs it with green for beaded
cotton florals

Prints make a comeback in so-
phisticated florals and polka dots.
CAROLINA HERRERA shows a
multicolored organza floral print
embroidered on full gowns with
bustle detail. OSCAR DE LA
RENTA mixes floral with stripe
in a long chiffon coat and coordi-
nating pajama ensemble in pretty
pastels. Ladylike suits come alive
in bright red and white or green
and white geometric prints at
GEOFFREY BEENE.

FABRICS SHINE ON

There hasn't been this much shine
on the runways for quite a while.
Satin was everywhere pairing
with everything, from crepe to
cashmere, for both day and
evening. At VICTOR ALFARO,
"satinnette" dresses are in brides-
maid colored pastels such as
banana, shell, violet, and cherry.
MARK EISEN prefers polished
linen and laminated chiffon to
create a little shine. At
VIVIENNE TAM, a car coat and
suit are of yellow and white
laminated gingham.

Although reflective fabrics were
hot, sequins and beading didn't
fall by the wayside. GEMMA
KAHNG and CYNTHIA
ROWLEY are two designers who
have fun with sequins. The first
pours them on a pink jacket,
paired with a tulle skirt, while the
latter uses sequins over a snake
print on a Vegas-inspired slip
dress. Beautiful beading shows up
on sophisticated eveningwear —
BADGLEY MISCHKA's jet
beaded lace cocktail dress and
MARY McFADDEN's gold
and ivory gowns.

THE SILHOUETTE IS CHANGING

Whether it's the nipped waists or
the longer lengths, shades of the
'40s and '50s are omnipresent.
ISAAC MIZRAHI's midriff-
baring halters pair with
tight-fitting capris in white pique
and cabbage rose prints. RICH-
ARD TYLER for ANNE KLEIN
COLLECTION's black and white
group in matte jersey would have
fit right in as '40s office wear.

Longer lengths look modern
when presented with minimal
details. CALVIN KLEIN, who
showed nothing but knee lengths
or longer for the second season in
a row, offered a primarily black
collection in crepe, nylon, and
satin. MICHAEL KORS and
NICOLE MILLER showed
culottes that extend to the knee:
KORS' culottes are in black
tricotine and MILLER's in a navy
rayon print. At YEOHLEE, black
silk/wool jean shorts hug the
knee.

continued on page 8



GEMMA KAHNG

EXHIBITIONS ABOUT TOWN

Orientalism:

Visions of the East in Western Dress
at

The Costume Institute,
The Metropolitan Museum of Art
Fifth Ave. & 82nd St. (Exhibition
closing 3/19/95)

Hello Again:

Recycling for the Real World
(Exhibition closing 1/7/95)

&

Judith Leiber:

The Artful Handbag
(Exhibition closing 2/4/95)

at

Fashion Institute of Technology
Seventh Ave. & 27th St.

Claire McCardell:

Redefining Modernism
at

Parsons School of Design
2 West 13th St. (Exhibition
closing 1/12/95)

William Klein:

In and Out of Fashion
at

International Center of Photography
Fifth Ave. & 94th St. (Exhibition
closing 2/26/95)

"LADYLIKE POSTURING" continued from page 2

turned brim tops off BILL BLASS' stunning gingham gabardine suit, checked coat with matching vest, and patent leather skirt. GEMMA KAHNG tops off a ladylike yellow crepe coat and skirt ensemble with a flowerpot straw in seafoam (CLAUDIA RAPISARDA). ERIC JAVITS opts for glamour with sombreros and boaters in vivid shades of straw with contrasting bead flowers and taffeta ribbon trims. DONNA HAAG shows a perky black straw tricorne banded in green (CHRISTINE A. MOORE), with an apple green cotton pique, fitted jacket and skirt. With a casual charcoal/white striped halter dress, there's a cute open crown black Summer cartwheel straw. KENNETH RICHARD shows witty little hats (LOLA MILLINERY), with his beautifully tailored collection. For example, a pebble frost colored long vest and belted pant takes a two-tone pumpkin/light gray straw hat with pastel flower trim. For April showers, OSCAR DE LA RENTA has the perfect solution — a clear vinyl sou'wester (ALDO HAT), to go with his shaped, white patent leather coat. PLANET CLAIRE offers an adorable orange/pink painted striped rain hat in laminated canvas with a matching rain jacket, monogrammed tee, and pink rain boots.

Constructed clothing calls for structured handbags. Brightly colored patents take this retro look into the '90s. Structured handbags in sunny patent are standouts at CARLOS FALCHI. The small flower trimmed shopper, clutch and bucket are hot. KOOS & DEWILDE show FALCHI's purple patent handbag with a short flared bustier dress in

mixed pinstripe. BRADLEY BAYOU endorses a white patent retro clutch (CAREY ADINA), with a beige cellophane tweed princess line dress. CAREY ADINA also shows a series of witty "corset" bags in silk satin, combined with crisscross grosgrain and crystal grommets. At CASA GARCIA there are whimsical patent handbags and mini totes in pastels, two-tones, and brights. At KENNETH COLE, there are outstanding oversized, structured totes with outside flap pockets in white patent. Very career oriented are the handsome bags and belts at TUSK. Best is the pebble grain leather sling in white, banana, red, etc. At JOAN & DAVID COUTURE there are mock crocodile, brown leather flap over totes and roomy structured shoulder bags. Retro satin handbags look great day or night at JOHNNY FARAH LEATHERWORKS.

Belts are the number one accessory statement for Spring. At JOAN HELPERN SIGNATURE, an espresso matte calfskin crocodile belt with nickel buckle accompanies a relaxed neutral pantsuit and cashmere tank. CALVIN KLEIN narrowly belts his ivory cashmere twin set and double gauze skirt in taupe leather. A washed cashmere crew in ice, and a mercury liquid satin skirt takes a matching narrow leather belt. YEOHLEE adds a narrow navy belt (ISIAH KINCAID) to her navy pique jacket and A-line skirt, and a black cartridge belt to a sporty full length trench in iridescent green plastic. A black/white check pantsuit is belted in skinny black patent at ISAAC MIZRAHI. This also belts a fitted black satin pantsuit. In ELLEN TRACY's on the money collection, there are

continued on page 8

SPRING POTPOURRI

BADGLEY MISCHKA are top notch this season, showing styles that are unabashedly feminine and form-emphasizing. The tailoring and detailing are superb. Their soft pastels are ultra-romantic, and juxtapose with neutrals. Metalloids also shimmer as pales and neutrals, in hues of platinum, magnesium, kerosene, and steel. Hollywood of the '30s and '40s is the inspiration here, but with a subtle '90s twist. Pales/metallic are featured in a silk shantung group of vintage Hollywood-influenced tailored suits that are super curvy. Another group features pastel and neutral cashmere or Lurex cardigans and slim

sweaters with narrow belts, that pair elegantly and easily with silk satin shorts, palazzos and skirts. Glamour reigns for evening, with knee length cocktails dresses and separates in black crepe, jet beaded lace, and satin. Entrance making is their ethereal and feminine long, sexy columns or fit and full gowns in antique velvet and crystal beaded Chantilly lace, silk crepe, and chiffon.

At RUSSELL BENNETT, the mood ranges from innocent and pretty to seductively glamorous, as dresses evoke images of garden parties, Carmen Miranda, and '40s shapeliness. Representing the

former is a ballet-inspired short dress with a fitted sleeveless bodice that runs counterpoint to a frothy full skirt in white cotton with blue ribbon detailing. A split at the front of the skirt reveals a burst of white net beneath. In a tribute to the fifties, a tailored and shapely sleeveless sheath in pink with white polka dots just hits the knees and is accented at the hip by a bow adorned belt. In a forties' mode, a short and shapely navy crepe jacket elegantly tops a slim red knee length skirt.

ROBERT DANES, as always, likes glamour, especially for evening, where his beautifully cut

continued on page 6



I-VIEW

No chat this month, just a heartfelt wish from the entire staff of Fashion International —

MAY YOUR HOLIDAYS BE FILLED WITH JOY

AND MAY THE NEW YEAR

BRING PEACE AND GOOD WILL

OR

AS ONE LITTLE FELLA SO APTLY PUT IT,

GOD BLESS US ALL, EVERY ONE!

dresses feature fluid lines that are deceptively simple. His short styles include a turquoise silk sheath with "V" notches cut from the sides, and a low back accented with cross straps. There's also an elegantly subtle sleeveless shift in dusty pink silk with multiple vertical darts that sculpt it into shape. His palette is pale and soft, encompassing pinks, grays, blues, and creams, but white also steps into the spotlight. Shimmering white satin is his choice for an entrance making halter column, that's slashed with a helter skelter chiffon panel that teasingly winds its way down the body.

MARC JACOBS' collection is a sterling one, offering something for everyone. His inspiration runs the gamut from the '40s to '70s, with a range of colors to suit any taste, with hemlines that go from short and knee length to mid-calf. He endows shorts with a new elegance by pairing hotpants with jackets, or more casually with crop or bra top. One group, in gray cotton pinstripe, provides a witty interpretation of career chic, topping the briefest hotpants with a matching mid-calf shirtdress that unbuttons down the front, revealing plenty of leg. He features a myriad of forties' inspired and ultra shapely suits that feature sharp padded shoulders. Icy pales abound, especially powder blue, while his evening group goes patriotic in red, white and blue, with plenty of glitz and glamour offered in slinky columns.

MICHAEL LEVA also features a preponderance of icy pales in solids and gingham, as well as



BADGLEY MISCHKA

pewter, champagne, white and putty, adding to the light mood. The inspiration is clearly '50s/'60s, as clean, elegant lines conjure up images of Grace Kelly. There are plenty of dresses. Pants are often shown as slim hipsters designed to be worn with crop tops. Stylish indeed is the nectarine wool and viscose double-breasted Spencer jacket with back-belt that blossoms into a large bow, over a matching gently gathered skirt that just hits the knee. He even includes a modified back bustle on a short violet gingham seersucker jumper. A standout is the white pique tuxedo pantsuit with long fitted jacket, its sleeves and back formed from sheer white chiffon, punctuated with a big self-bow.

TODD OLDHAM likes his colors bright and mixes up a cocktail of solids and patterns designed to outshine the sun! The palette includes yellow, orange, pink, and green, as well as pink/gray pin-stripes, and red and black combos. He adores bras and teams them with everything. To further emphasize the midriff he includes plenty of crop tops with shorts, jeans, and short wrap skirts. There's no room for an extra pound or two in his skintight snakeskin stretch crop camisole and pants, nor in the leopard print sparkling slip dress with a trio of straps on each shoulder. He also dazzles with gold in a stretchy twosome of T-shirt and hotpants, and in a bra paired with slim short skirt. Elegance is personified by a long and clinging dress, in pink silk jersey featuring diamante straps, and a gold stretch dress with bustier and multicolored

continued on page 7

geometric chiffon split skirt.

KENNETH RICHARD dazzles us once again with his meticulously tailored jackets that provide a structured counterpoint for feminine, asymmetrically draped skirts. The styles range from an abbreviated white cotton pique double-breasted crop jacket with matching pants and bustier to a gray cotton tuxedo-style jacket with button-adorned collar that tops a black chiffon skirt. Also in gray is an elegant coat-dress with 3/4 sleeves and a halter bra that tops tailored pants, and a military style vest with short kick-pleat skirt. His palette also features such pales as aqua, lavender and lemon, indigo black, and a "pony" black and cream print. His evening pieces are entrance-makers. A hip-grazing and fitted jacket, topping a cascade of matching iridescent raw silk, parts at the front and falls to the ground at the back; while a lavender cotton halter crop top is worn over a "V" waisted, low-slung full silk skirt that opens at the front—a stunning ballgown

ANNA SUI continues with her whimsical "tongue in chic" with a gangster mode in pantsuits and skirted suits with the mannish tailored silhouettes. To counter this, she accents with a navy/aqua sequin tube top, kick pleats on a knee length skirt, or a blue/pewter sequin bra top. Another group, influenced by the '50s, features distinctive prints. Included here, is a jitterbug pleated chiffon skirt, paired with a red Lurex sweater trimmed with marabou. Hawaii,

the next port of call, brings fringed sarong skirts in solids or a vivid red "aloha" print. Harlem in the '40s is brought back with pretty black/blue rose print knee length dresses, wrap tops, bed jackets, skirts, and shorts; while gold and silver lame sparkles alongside black satin and black/gold sequins, chiffon and rhinestones in a group that includes bra tops, halter dresses, wrap dresses plus pants, jackets, and long, slinky dresses

RICHARD TYLER, once again demonstrates a flair for superb tailoring in his collections that includes a variety of jackets and suits. However, like many other designers, he shows a larger number of dresses than is typical.

His styles range from a reversed seam shirtdress, in coral charmeuse, and a shapely platinum cocktail dress, with satin and crepe panels, accompanied by a matte stretch jacket. He often pairs dresses with jackets, as in the silver organza "V" neck dress with deep black slit, topped with an ultra-shapely hip-skimming jacket with stand-up collar, both detailed with reinforced seams that emulate a corset. Shorts abound for day and evening. He teams shorts of bronze charmeuse with a matching halter vest worn under a caramel silk/viscose jacket. There is also a sparkling trio in black, comprising short hacking jacket, corset vest, and shorts.



TOD OLDHAM

"LADYLIKE POSTURING" continued from page 5

narrow gold kid belted, shaped jackets and skirts in orchid, mandarin or poppy linen du pays. With a group of white matte crepe jackets and trousers the belts are fashioned in silver. At ADRIENNE VITTADINI there's a skinny pink patent belt (TOM BINNS AT TOPPER & LOWELL), around the waist of a hot pink baby cable twin set and white crepe shorts. Narrow taupe leather belts a taupe striped linen sundress at BASCO. Softly sexy is BYRON LARS navy matte jersey dress belted in narrow navy kid. His short dusty mauve chiffon shirtwaist takes a matching leather belt. In NICOLE MILLER's commercial collection, a coral matte jersey tank dress takes a skinny leather belt. Her black matte jersey/4-ply crepe jumpsuit gets a python snake belt. CAROLINA HERRERA bucks the skinny tide with a wide patent belt on a black sequined, bateau neck gown. Narrow gold chain belts, finished off with dangling disc charms, are utilized on a black and white knit range of separates at JOAN VASS.

Legs take center stage at CHRISTIAN DIOR HOSIERY, with lace top thigh highs and dotted point d'esprit pantyhose and knee highs. Softly pretty whitened pastel tights are key at DANSKIN LEGWEAR. Capture the mood in blueberry ice, mint julep, sugar candy etc. E.G. SMITH shows over the knee opaques in hot pink with black stripes, or lime green pointelle for a jolt of color. At ANNE KLEIN COLLECTIONS HOSIERY, there are subtle netting tights, pointelle lace tights, trellis floral patterned trouser socks, and sheer hose in new fashion shades of conch, dew, mist, orchid and chino. At WOLFORD, there are '60s inspired crochet fishnet tights, ladylike looks, large basket weave patterns, and ethnic

pattern mixes. RALPH by RALPH LAUREN offers charming red/white gingham over the knee socks and nautical stripe cotton knee socks. Outstanding at HOT SOX are the pale rose, antique scallop panel thigh highs, the queen Anne's lace rayon knee high with lace cuffs, the floral mesh leggings, and rustic crochet slouch trouser socks.

Footwear heralds a return to flirtatiousness, charm and allure. At NATORI FOOTWEAR, highlights include silk taffeta mules and patent leather sandals in mimosa, lime, red and fuchsia, all accented with brightly colored flowers. ESPACE BY ROBERT CLERGERIE shows clear and colored plastic sandals, pale patent Mary Janes, and perforated white nappa city sandals. Black patent stiletto sandals (DIEGO DELLA VALLE) accompany ERIC GASKINS chic gray sequin jacket, A-line slit skirt, and black sequin tank. White patent/clear plastic ankle strapped high heels (FIGUEROA) are worn with HEIDI WEISEL's youthful white cotton knit and organdy dress, and cropped cardigan. PATRIZIA PANCALDI and JOAN & DAVID offer glistening black patent moccasins. PANCALDI also shows strappy patent high heel slides in black or white. ISAAC MIZRAHI places a black patent daisy front and center on a white patent thong. He also does the retro '60s look in a side-zipped white patent knee high boot. At HUSH PUPPY, a nubuck ballet flat in taupe or cinnamon takes a faux snake cap toe. This combo is also offered in a casual/career oriented loafer. Best looks at SAM & LIBBY are the bright patent city sandals and the "scratched" leather, open toe flat slides in soft neutral tones.

"THE LUSH LIFE" continued from page 3

LINGERIE LOOKS

Lingerie influences with all the satin and lace run amuck through the collections. Daytime half slip looks are newest at DONNA KARAN. In neutral tones, her front-slit, lace edged skirts pair with bras and shapely jackets. Corseting details also prove popular. A short lace-up corset dress in sherbet colored cotton is fresh looking at LINDA ALLARD FOR ELLEN TRACY, while TRACY REESE FOR MAGASCHONI uses a lace-up front for a sexy floor length lounge in black.

Publisher: Ruth Finley
(FASHION CALENDAR/
INTERNATIONAL)

Editor: Deborah Brumfield

Associate Editor: Maria Carzis Boyes

Copy Editor: Elizabeth Garcia

Contributors: Bridget Biggane, NY
Debby de Montfort, NY
Lee Slaughter, NY/PARIS

Illustrations: Debby de Montfort

Graphic Consultant: S & W Graphics Ltd.

Print & Production: ADREAN PRINTING
NEW ROCHELLE, NY
Bill White

1 Year Subscription \$100
Outside USA \$110

153 East 87th Street, NY, NY 10128
(212) 289-0420

VOL. XXIII, NO. 1
COPYRIGHT 1995
FASHION INTERNATIONAL